

The SI Universal Literary Index:

100 Narratives Analyzed via Structural Intelligence

Vladisav Jovanović
ORCID: 0009-0001-1399-2243

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Introduction

The Structural Intelligence (SI) framework treats the human condition as a system of cockpit dynamics. Every great narrative is a record of a system encountering Contact, accumulating Structural Debt, or succumbing to Occupancy. Literature serves as a diagnostic archive of how intelligence—defined as answerable revision—either thrives under constraint or collapses into theater. This index maps the 100 most-read and influential books in history to their respective SI diagnostic variables, demonstrating that the mechanics of sovereignty are universal across psyche and society.

1 The SI Universal Diagnostic Index

Book Title	SI Variable	SI Diagnostic Description
1. The Holy Bible	W (Worth)	The establishment of Relational Anchoring and the non-zero Invariance of the soul.
2. The Quran	Ans (Answerability)	A framework for sovereign revision under absolute and non-bypassable Constraint (C).
3. Quotations from Mao	V (Viscosity)	A study in zero-viscosity narrative propagation and the thinning of societal Answerability.
4. Don Quixote	E_x (Exchange Rate)	A system entering a Hallucination Regime where coherence-theater is cheaper than reality-contact.
5. A Tale of Two Cities	D_s (Debt)	A societal "Debt Collection" event; the return of disowned reality via forced contact (Revolution).

Book Title	SI Variable	SI Diagnostic Description
6. The Lord of the Rings	λ_t (Occupancy)	The One Ring as a foreign agency loop that slowly achieves total occupancy of the Pilot.
7. Harry Potter Series	W (Worth)	Relational Anchoring (R_a) providing a non-zero stabilizer against the pressure of self-sale.
8. The Little Prince	R_a (Anchoring)	The process of stability transfer and the creation of invariant meaning through containment.
9. 1984	V (Viscosity)	The engineering of a zero-viscosity Grid where theater is the only affordable stabilization.
10. Macbeth	λ_t (Occupancy)	The non-linear rise of foreign agency load as an intrusive loop (Ambition) seizes steering.
11. The Great Gatsby	A (Actorhood)	Maintenance Inflation spent on persona to suppress the returning signal of Structural Debt (D_s).
12. Crime and Punishment	D_s (Debt)	The somatic load and metabolic cost of carrying unprocessed contact (the murder).
13. Moby Dick	I (Intrusion)	A cockpit fully occupied by a prosecutorial replay loop; the loss of Pilot authority (ω).
14. Brave New World	C_{cap} (Capacity)	Pharmacological inflation of capacity to bypass contact and avoid the load of reality.
15. Hamlet	L (Latency)	Avoidance delay (L_{bad}) masking a systemic failure to bind revision or meet contact.
16. The Alchemist	SQ_o (Orientation)	The role of spiritual orientation in maintaining Presence (P) during a journey of load.
17. To Kill a Mockingbird	W (Worth)	Integrity as a non-zero, non-tradable invariant (W) that resists societal reward-pressure.
18. The Catcher in the Rye	A (Actorhood)	Performance load (A_h) functioning as a desperate defense against Merging (M) and loss of self.
19. Animal Farm	E_x (Exchange Rate)	The institutional transition into a Hallucination Regime via the shift in epistemic costs.

Book Title	SI Variable	SI Diagnostic Description
20. The Odyssey	SQ_o (Orientation)	The struggle for re-entry and structural restoration after prolonged foreign agency load.
21. War and Peace	H (Hardware)	The conflict between large-scale historical compute (H) and individual pilot access.
22. Pride and Prejudice	Ans (Answerability)	The revision of internal narrative coherence (K) upon meeting the friction of contact.
23. The Brothers Karamazov	W (Worth)	A diagnostic of the structural and moral cost of losing the non-zero internal stabilizer.
24. Heart of Darkness	M (Merging)	Kurtz as a system with zero pilot access (ω) due to total merging with external load.
25. Frankenstein	D_s (Debt)	The non-consensual export of structural debt into a created system (the Monster).
26. Wuthering Heights	I (Intrusion)	Inter-generational intrusion and the occupancy of a family system by a vengeful loop.
27. Jane Eyre	W (Worth)	The refusal of self-sale under extreme reward pressure to preserve structural invariance.
28. The Grapes of Wrath	C (Contact)	The systemic pressure of environmental and economic reality that cannot be narrated away.
29. Les Misérables	Ans (Answerability)	Jean Valjean as a model of binding revision that leaves a permanent trace across time.
30. Alice in Wonderland	K (Coherence)	A study in pure narrative coherence (K) completely decoupled from reality-contact (C).
31. Anna Karenina	D_s (Debt)	The non-linear acceleration of personal collapse via rising maintenance inflation.
32. The Metamorphosis	H (Hardware)	Total hardware (H) collapse where the pilot remains online but steering is lost.
33. Madame Bovary	E_x (Exchange Rate)	High exchange rates leading to a lethal personal hallucination regime based on romantic theater.
34. Great Expectations	SQ_i (Inflation)	The cost of spiritual inflation on the pilot's ability to see through the theater of the Grid.

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35. The Scarlet Letter	A (Actorhood)	A community using theater and projection to route structural debt into a scapegoat.
36. Catch-22	Ans (Answerability)	A formal system designed to make answerable revision structurally and logically impossible.
37. The Stranger	M (Merging)	Meursault as a system with high latency (L) and zero spiritual orientation (SQ_o).
38. One Hundred Years of Solitude	λ_t (Occupancy)	The family as a recurring, self-sustaining loop that prevents the entry of new contact.
39. Lolita	I (Intrusion)	The total occupancy of a system by a singular, prosecutorial, and destructive loop.
40. Ulysses	K (Coherence)	Maximum narrative intelligibility (K) contrasted with minimal sovereign action.
41. Treasure Island	SQ_o (Orientation)	The map as a structural orientation stabilizer in an environment of low-viscosity morality.
42. Robinson Crusoe	C_{cap} (Capacity)	The building of somatic capacity through direct, unmediated contact (C) with an island.
43. Gulliver's Travels	V (Viscosity)	Travel through various societies with radically different network viscosities and grids.
44. Dr. Jekyll and Mr. Hyde	λ_t (Occupancy)	A formal study of the occupancy mixture model between sovereign and intrusive policies.
45. Dracula	I (Intrusion)	The vampire as a personification of foreign agency load and the depletion of W .
46. Sense and Sensibility	C_{cap} (Capacity)	The somatic bandwidth required to hold social contradiction without collapsing into theater.
47. The Hunchback of Notre Dame	W (Worth)	Quasimodo as a system maintaining invariant W despite extreme subtractive pressure (M).
48. The Old Man and the Sea	C (Contact)	The "No" of the ocean as a pure reality constraint that forces the pilot into presence.
49. Of Mice and Men	C_{cap} (Capacity)	The tragedy of contact (C) exceeding the hardware (H) and somatic bandwidth of the system.

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50. The Bell Jar	H (Hardware)	The thinning of the "Bell Jar" as the systemic loss of somatic capacity and pilot access.
51. Gone with the Wind	D_s (Debt)	The collapse of a societal coherence structure under the weight of forced contact.
52. Rebecca	M (Merging)	The haunting as the occupancy of a physical house by a dead, self-sustaining memory loop.
53. The Hobbit	SQ_o (Orientation)	A small pilot (ω) navigating massive external load through incremental orientation.
54. Lord of the Flies	V (Viscosity)	The collapse of social viscosity leading to a hallucination death spiral and tribal theater.
55. A Christmas Carol	Ans (Answerability)	Scrooge as a system meeting its debt through a structural re-entry and binding revision.
56. The Secret Garden	R_a (Anchoring)	The garden as a developmental containment structure that fosters Relational Anchoring.
57. Little Women	W (Worth)	The maintenance of internal invariance (W) against the pressures of poverty and the Grid.
58. The Chronicles of Narnia	R_a (Anchoring)	Aslan as the ultimate co-regulatory stability transfer that hardens the worth of the children.
59. Dune	SQ_o (Orientation)	Paul Atreides as a system with infinite SQ_o navigating a low-viscosity political grid.
60. The Trial	Ans (Answerability)	The nightmare of a legal system that refuses to name falsifiers or admit contact.
61. The Sun Also Rises	M (Merging)	The "Lost Generation" as systems with depleted spiritual orientation and high latency.
62. To the Lighthouse	K (Coherence)	The attempt to create stable narrative coherence (K) as a defense against the void.
63. Beloved	D_s (Debt)	The haunting as the conserved remainder of refused contact and historical trauma.
64. The Color Purple	W (Worth)	Celie's discovery of non-zero Fixed Worth through relational anchoring and contact.
65. Things Fall Apart	V (Viscosity)	The arrival of a zero-viscosity colonial system in a high-viscosity traditional culture.

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66. A Clockwork Orange	ω (Pilot)	The ethical and structural cost of removing the pilot's capacity for answerable choice.
67. Invisible Man	M (Merging)	The erasure of the pilot through overwhelming societal performance load and actorhood.
68. On the Road	SQ_o (Orientation)	Constant movement as a substitute for internal orientation and pilot sovereignty.
69. The Sound and the Fury	H (Hardware)	Narrative fragmentation as a symptom of hardware limits and somatic overload.
70. Lolita	A (Actorhood)	The use of high-fluency aesthetic coherence (K) as a defense against moral contact.
71. Middlemarch	Ans (Answerability)	Dorothea Brooke's slow, agonizing revision under the constraints of a Victorian Grid.
72. Tess of the d'Urbervilles	D_s (Debt)	The "bill" of a disowned past returning as forced contact and systemic collapse.
73. Vanity Fair	SQ_i (Inflation)	Becky Sharp as a master of spiritual inflation and the performance of worth (A).
74. The Power and the Glory	W (Worth)	The discovery of non-zero W in a "whisky priest" under extreme persecution load.
75. Portrait of a Lady	ω (Pilot)	Isabel Archer's struggle to maintain cockpit access after a predatory marriage.
76. The Wind in the Willows	SQ_o (Orientation)	The River as a stabilizing, high-viscosity environment for the pilot's development.
77. Watership Down	SQ_o (Orientation)	Hazel's pilot access and orientation capacity under extreme survival stress.
78. Black Beauty	Ans (Answerability)	The ethical obligation to recognize the answerability of the animal within the system.
79. Heidi	R_a (Anchoring)	The mountain as a developmental anchor that restores the system's somatic capacity.
80. Kim	SQ_o (Orientation)	Navigating the complex "Great Game" grid through hybrid identities and orientation.
81. Robinson Crusoe	C (Contact)	The island as a pure, unbuffered diagnostic for the system's structural intelligence.
82. Treasure Island	W (Worth)	Long John Silver as a high-occupancy system possessing a terrifyingly invariant W .
83. The Count of Monte Cristo	D_s (Debt)	A formal study in the methodical collection of structural debt (Collapse).

Book Title	SI Variable	SI Diagnostic Description
84. Don Quixote	K (Coherence)	The knight as a system that chooses narrative coherence over reality-contact at any cost.
85. Siddhartha	SQ_o (Orientation)	The journey through various loops to find the non-zero internal stabilizer (W).
86. The Prophet	K (Coherence)	The beauty of linguistic coherence (K) as a pointer toward the necessity of contact.
87. The Call of the Wild	I (Intrusion)	The "Call" as an intrusive policy (π_i) that eventually seizes total steering.
88. White Fang	R_a (Anchoring)	The structural transition from intrusive occupancy to relational anchoring and trust.
89. The Giving Tree	M (Merging)	The total depletion of a system (M) through non-reciprocal merging and self-sale.
90. Life of Pi	K (Coherence)	The tiger as a necessary narrative coherence (K) required to metabolize survival contact.
91. The Road	W (Worth)	"Carrying the fire" as the maintenance of invariant W after civilizational collapse.
92. Never Let Me Go	H (Hardware)	The tragic hardware limits of a system designed solely for export.
93. Kafka on the Shore	λ_t (Occupancy)	The blurring of the boundary between pilot and intrusion in a low-viscosity reality.
94. The Handmaid's Tale	V (Viscosity)	The engineering of a zero-viscosity society to enable total institutional theater.
95. Slaughterhouse-Five	H (Hardware)	Being "unstuck in time" as a total hardware failure under the load of trauma.
96. Catch-22	Ans (Answerability)	The institutional loop that prevents any revision from surviving as a binding trace.
97. The God of Small Things	D_s (Debt)	The "small things" of life as the ultimate carriers of heavy structural debt.
98. The Poisonwood Bible	E_x (Exchange Rate)	High exchange rates in a colonial mission leading to total family collapse.
99. Persuasion	Ans (Answerability)	The cost of early self-sale and the long, slow road back to pilot re-entry.
100. Memoirs of a Geisha	A (Actorhood)	The professionalization of actorhood and theater as a survival strategy.

Consolidated Glossary of SI Variables

Answerability (<i>Ans</i>)	The metric of intelligence: the capacity and obligation to revise the system when reality (Contact) pushes back.
Contact (<i>C</i>)	Constraint-bearing reality coupling; a pressure or contradiction that requires a structural update.
Intrusion (<i>I</i>)	Foreign agency load; a control condition where steering is occupied by a competing, self-sustaining loop.
Occupancy (λ_t)	The time-local share of steering and action selection held by an intrusive policy.
Structural Debt (<i>D_s</i>)	The conserved remainder of refused contact; an unpaid bill that eventually returns as forced contact or collapse.
Fixed Worth (<i>W</i>)	A non-zero internal stabilizer that prevents a system from becoming fully programmable by external rewards.
Network Viscosity (<i>V</i>)	Environmental resistance to the spread of ungrounded narrative; high viscosity requires evidence before propagation.
Pilot (ω)	Metacontrol access; the authority to interrupt a loop, reallocate attention, and bind a revision.
Presence (<i>P</i>)	Stable reality-coupling under load; the state of being connected to contact rather than theater.
Somatic Capacity (<i>C_{cap}</i>)	The organism's bandwidth for processing reality-load while keeping the pilot online.

Conclusion

The ****SI Universal Literary Index**** proves that the mechanics of sovereignty and collapse are invariant across all human stories. Sovereignty begins where the system stops exporting its bill and meets its own debt through correction that binds. In literature, as in life, reality is conserved: contact refused does not disappear, but returns as the forced contact of collapse.

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